The Vagina as the Second Face .01

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hustin.art 2025년 12월 1일

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Throughout human history, the vagina has existed primarily as a fetishized object—something to be looked at, reified, objectified, or even despised. Across two dominant structures—the traditional regime of objectification under the male gaze and the biological reduction of women to reproductive function—the vagina has been confined within the boundaries of objecthood. Laura Mulvey's male gaze theory, which presupposes the formula "man (viewer) = subject, woman (screen) = object," was the archetype of this arrangement. But in the AV·BJ scene of the 2020s, this structure undergoes a striking inversion. The vagina is no longer merely objectified; it becomes a subject.

Smartphone technology was an almost decisive precondition for this shift. As smartphone camera performance improved, producing personal pornographic content became progressively easier for ordinary women. By the early 2020s, macro-level detail resolution, close-focus capability, and low-light correction had effectively reached a 'completed' stage for real-world use. This means that the vagina in close-up—wrinkles of the labia, shifts in color, the viscosity of lubrication, the opening and trembling of the vaginal entrance—could be captured with a clarity comparable to pores on a face. In other words, the technology itself created a world where the vagina could be filmed as a face. And Ironically, contemporary adult BJ platforms more

frequently identify individuals by genital patterns than by faces. AI algorithms focus on her unique topography between her legs more reliably than the face. The genital thus becomes a marker of personal identity—a bodily signature.

Pornography has long existed, but the democratization of the vagina and its popular subjectification only emerged around the 2020s. In earlier eras of AV, male directors decided “I will film and show the vagina,” distributing their choices through one-way formats such as VHS, DVD, or internet streaming and downloads. Women and their vaginas tended to be perceived as passive visual objects. After the 2020s, however, women increasingly declare, **“My pussy is the subject.”** Shooting angles, timing of close-ups, how to touch their own pussy, dancing and flying of labia, and the orchestration of pussy juice are decisions women now make for themselves. This marks a new era of vaginal self-expression.

+ The subjectification of the vagina after the 2020s does not apply universally across all AV productions. It appears only in specific filming concepts—(1) POV / self-POV, (2) initial undressing sequences that begin with pussy close-ups, (3) solo masturbation scenes by AV performers. In other words, like the recurring patterns of adult BJ content, subjectification emerges only in scenes where women can actively stage and direct their own vaginas.

In Connection With This Post: **The Vagina as the Second Face .02**

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